The Underexplored Synergy: Cinema as an Ally to the World Wars

Dharun Manikandan Srinivasan

Abstract: This research explores the connection between The Great Wars and Cinema, examining how these major conflicts influenced and were influenced by the film industry. Beginning with an introduction to the causes and triggers of the wars, it traces the evolution of cinema from the pre-war era through the changes brought by the wars. The study focuses on the interdependent relationship between War and Cinema, highlighting how major participating countries used films for propaganda, morale-boosting, and ideological dissemination. As cinema became a dominant art form in the entertainment industry, it had significant socio-economic impacts, influencing national economies and public sentiment. The study also delves into the birth of "German Expressionism," a film technique that emerged in response to the societal trauma of the wars and significantly impacted modern cinema. This movement's distinct visual style and thematic depth continue to influence filmmakers even today. Additionally, the study examines the perspectives of civilians and soldiers on cinema during wartime periods, revealing how films served as both escapism and a reflection of reality. Through various case studies, the study illustrates cinema's role in shaping and reflecting the collective consciousness during these pivotal historical moments. This exploration offers valuable insights into how The Great Wars reshaped the landscape of cinema and left a lasting cultural legacy.

Keywords: World War, War Films, Media influence, German Expressionism, Cinema

I. INTRODUCTION

The inter-relationship between war and cinema dates back to World War I, creating a compelling scope for interdisciplinary research. War films have always drawn viewers' interest. At times, such as during World War II, the urgency of the conflict and widespread public support led to an increase in both the production and viewing of war films. In contrast, during major conflicts like the Vietnam War, which was controversial and largely unpopular, filmmakers typically avoided addressing the war until it was over, leading to a wave of respected antiwar films once it concluded. The U.S. military engagements in Iraq and Afghanistan have not notably influenced major film production, resulting in only a few works from mainly independent filmmakers. Initially, the war film genre featured three main types.

Dharun Manikandan Srinivasan*, Department of Visual Communications, Sathyabama Institute of Science and Technology, Chennai (Tamil Nadu) India. E-mail ID: dharunsrinivasan18@gmail.com , ORCID ID: 0009-0006-1982-6584

These include "actualities" (similar to documentaries), which depicted battleships, training camps, and ceremonies; "reenactments", which staged versions of battles and events; and "narratives". These formats continue in some form even today, offering perspectives on the many wars that have taken place since the early days of cinema and those that came before the genre's emergence [1].

The objective of this research is to explore the relationship between war and cinema, with a particular focus on World War I and II. The study encompasses key geopolitical powers involved in the conflicts, specifically examining the roles of the United States, European nations, and Great Britain.

II. METHODOLOGY

The study primarily uses online external secondary sources for literature review and data including academic journals, news articles, encyclopedias, government websites, and records.

III. CINEMA DURING THE PRE-WORLD WAR EPOCH

The period known as the 'early years,' spanning from 1830 to 1910, and the subsequent 'silent years,' covering the time from 1910 to 1927, mark crucial phases in the evolution of cinema leading up to World War I. These eras represent significant stages in the development of film, reflecting the technological, artistic, and cultural advancements that shaped the medium before the outbreak of World War I. While the early years study the origin of cinema (including ranges of photographs; the invention of the phonograph, kinetoscope, projector, and stop motion photography); during the 'silent years', organized production of films came to life. Many of the advancements during the 'silent years' can be attributed to both direct and indirect influences from World War I [2][19][20][21][22][23].

A. United States

As early as 1907, multiple-reel films appeared in the United States. The MPPC (Motion Picture Patents Company) was a consortium of ten film producers and distributors who attempted to dominate the U.S. motion picture industry between 1908 and 1912. They insisted that multiple reel films should be released in serial format with one reel released each week. The multi-reel film gained widespread acceptance and became known as a 'feature' in the vaudevillian sense of a headline attraction. Initially, distributing feature films was challenging because the exchanges associated with the MPPC and independent producers were designed for inexpensive one-reel shorts.

Retrieval Number:100.1/ijmcj.E108503050924
DOI:10.54105/ijmcj.E1085.04010924
Journal Website: www.ijmcj.latticescipub.com

20

Published By:
Lattice Science Publication (LSP)
© Copyright: All rights reserved.

Due to their more elaborate production values, feature films had higher negative costs, which was a drawback for distributors who charged a uniform price per foot. However, by 1914, several national feature-distribution alliances had been established, aligning pricing with a film's negative cost and box-office receipts. These new exchanges showcased the economic benefits of multi-reel films over shorts. Feature films elevated the respectability of motion pictures for the middle class by offering a format similar to that of legitimate theater, suitable for adapting middle-class novels and plays. This new audience had higher standards compared to the older working-class audience, prompting producers to increase their budgets to deliver high technical quality and elaborate productions. The Trust's failure to foresee the widespread and aggressive resistance from independents to its policies resulted in a fortune lost to patent infringement litigation. Additionally, the Trust severely underestimated the significance of feature films, allowing the independents to dominate this popular new market. Delayed by countersuits and World War I, the government's case was ultimately successful, leading to the formal dissolution of the MPPC in 1918, though it had been functionally inactive since 1914. By 1915, the motion picture industry in Hollywood employed around 15,000 workers, with over 60 percent of American film production centered there [2].

B. Europe

Before World War I, French and Italian cinema were the leading forces in the European film industry. The film d'art movement, which emerged in France before the war, was a significant and influential development within this period. These films were distinguished by their intellectual depth and artistic ambition, though they often fell short in terms of narrative complexity. Directors of the film d'art movement chose to film entire theatrical productions without making any modifications or adaptations for the cinematic medium. Although their popularity was relatively short-lived, these films set a crucial precedent for the in-depth exploration of serious themes in cinema and were instrumental in paving the way for the development of feature films. No nation played a more substantial role in elevating the popularity of the feature film than Italy. In the years preceding World War I, Italian cinema earned global recognition for its opulently produced costume spectacles, which captivated audiences with their grandeur and elaborate production values. These lavish films not only captivated the public but also significantly heightened the demand for feature-length productions. The impact of Italian cinema extended to several prominent and influential directors of the time, including Cecil B. DeMille, Ernst Lubitsch, and notably D.W. Griffith. These filmmakers were notably influenced by the Italian film industry's emphasis on large-scale, visually striking productions, which helped shape their approaches to filmmaking and contributed to the broader evolution of the feature film genre [2].

IV. POLITICAL PRELUDE: EMERGENCE OF THE WORLD WAR

Serbian nationalists redirected their focus to 'liberating' the South Slavs of Austria-Hungary following significant territorial gains in the two Balkan Wars (1912–13). The Austrians resolved to issue an unacceptable ultimatum to Serbia, planning to declare war and relying on Germany to discourage Russian intervention. Serbia responded to the ultimatum by agreeing to most of its demands but objected to two specific points: the dismissal of unspecified Serbian officials at Austria-Hungary's request and the participation of Austro-Hungarian officials in proceedings on Serbian soil against organizations hostile to Austria-Hungary. Although Serbia proposed submitting the issue to international arbitration, Austria-Hungary swiftly ordered partial mobilization and broke off diplomatic relations. Immediately, William II (German emperor) directed the German Foreign Office to inform Austria-Hungary that there was no longer any justification for war and that it should be satisfied with a temporary occupation of Belgrade. Following the declaration of war, Austro-Hungarian artillery began bombarding Belgrade the next day. In response, Russia ordered a partial mobilization against Austria-Hungary. When Austria-Hungary countered by mobilizing its forces along the Russian frontier, Russia escalated to a general mobilization. Germany disregarded earlier warnings from Great Britain that Austria-Hungary's conflict with Serbia could be 'localized' to the Balkans, leading to disillusionment regarding Eastern Europe. Germany issued a 24-hour ultimatum demanding Russia halt its mobilization and an 18-hour ultimatum requiring France to remain neutral in a potential war between Russia and Germany. Both demands were predictably ignored. In response, Germany ordered a general mobilization and declared war on Russia, prompting France to do the same. The following day, Germany sent troops into Luxembourg and demanded free passage for the German forces across Belgium's neutral territory, subsequently declaring war on both France and Belgium. Consequently, Great Britain, with no vested interest in Serbia and no explicit obligation to defend Russia or France but committed to defending Belgium, declared war on Germany. This cascade of declarations continued: Serbia on Germany; Austria-Hungary declared war on Russia; France and Great Britain on Austria-Hungary; Japan on Germany; Montenegro on Austria-Hungary and Germany; and Austria-Hungary on Japan and Belgium [3].

V. CINEMA DURING AND POST-WORLD WARS

Historically, the proliferation of cinema has been closely correlated to the war period. French cultural theorist Paul Virilio says that propaganda, technology, and war joined forces for the first time during World War I. Virilio suggested a societal and media model based on war and asserted that 'War is cinema and cinema is war' which highlighted that both have been symbolically represented by the searchlight. In his earlier work- *Speed and Politics: An Essay on Dromology* (originally published in 1986), Virilio begins to argue against what he terms 'latent totalitarianism in technology'. He examines the increasing significance of speed, or dromology—the science of race or speed—tracing its origins to the rapid advancements in both- military technology and cinematic apparatus around 1904, particularly during World War I [4].

21

"Dromocratic Revolution" or "innovations in speed" is what he was particularly focused on Since speed is closely linked to warfare and modern media, it is deeply embedded in the foundations of our technological society [5].

The advent of World War I dramatically changed the cinema landscape of many countries. By 1914, several national film industries had been established. During this period, Europe, Russia, and Scandinavia were the leading forces in the industry, with America's influence being relatively minor. Films began to lengthen, and narrative storytelling emerged as the predominant form. Especially in matters such as the establishment of permanent theatres and the production of feature films, European countries such as France and Italy were way ahead of America in the film industry, before World War I. Contrastingly, during the post-war period, American cinema flourished with progress, and film production in Europe came to a halt partially because there were higher demands for the same chemicals used in celluloid production for gunpowder production. Towards the cessation of war, America had almost complete control of the international market. In 1919, the Treaty of Versailles was signed by the Allied and associated powers and Germany, officially marking the end of World War I. By this time, 90 percent of the screens in Asia, Europe, and Africa were American. Through the 1950s, nearly all films screened in South America were American films. However, Germany was isolated from this rapid expansion of American film screening from 1914 until the end of the war [6].

During the aftermath of the war, larger philosophical, cultural, and ideological contexts emerged, leading to conflicting discussions- one being utopian, driven by Soviet Avant-garde, and the other, dystopian, in association with German Expressionism. In films, dystopia was embodied in Metropolis by Fritz Lang which in historian Philipp Blom's view was that technology could pose a huge threat to the world. The utopian counterpart features in Man with a Movie Camera by Dziga Vertov, where humans live harmoniously with machines [7]. With the growing popularity of movies, the surrounding industry was poised to invest more in their production, distribution, and exhibition, resulting in the creation of large studios and purpose-built cinemas. The First World War had a profound impact on the European film industry, leading to a relative rise in the prominence of the American film industry. The upcoming sections aim to deep-dive into country-specific changes in films for the most important nations involved during the World Wars.

A. United States

A few months after the United States entered the war, there was a debate on what the American audiences preferred among the motion picture trade press. They wanted to understand if the audience wanted to watch the contemporary reality or stories that were a temporary escape from the devastating circumstances around them. During the eighteen months of American involvement in World War I, approximately 80 percent of the large and small films produced and shown in theaters in cities and towns did not reference the conflict. This could be explained by a three-to-six-month-long production process and practical patriotism. Instead, moviegoers were entertained by Westerns, melodramas, comedies, and other genres. Despite this, there was a stable increase in the production of war-related films as the real war raged abroad.

Later in the war, "Hate-the-Hun" films were released. "Hun" is a deprecative word for the German enemy. Films in this basked included: The Kaiser, The Beast of Berlin (March 1918), To Hell with the Kaiser (June 1918), and The Prussian Cur and Kultur (September 1918). Considering that films could take weeks or months to reach the Midwest after their premiere in New York, the number of strongly anti-German movies shown in places like Stevens Point, Wisconsin, was notably lower than on the East Coast. Put simply, during World War I, American moviegoers primarily saw the types of narrative feature films they were used to, with most having no connection to the war. War-related film programming never dominated American screens. Additionally, Hollywood churned out propaganda films. Initially, these propaganda films stood for neutrality in World War I. However, Hollywood began to adapt as the public began to move to involvement from neutrality. For instance, director and actor Charlie Chaplin made *The Bond-* a short war bonds film, and later made a longer follow-up *Shoulder Arms* in 1918. In Shoulder Arms, Chaplin features as a boot camp private who dreams of being a hero undertaking a daring mission behind enemy lines. Praised as both effective propaganda and a superb comedy at the time, Shoulder Arms was considered a 'smash hit.' However, Chaplin biographer Kenneth S. Lynn now views it as more clichéd than innovative. The films made by Chaplin transform trench warfare into escapism. While it incorporates recognizable aspects of trench life, such as flooding, poor food, frequent bombings, and loneliness, moments of tension are always followed by humor or triumph. No one dies, and the Tramp even indulges in a delightful daydream where he captures the Kaiser [8].

Hollywood's efforts significantly elevated the morale and recruitment levels of the American armed forces during World War II, establishing cinema as the most vital form of popular media during the war. This significance is evident in the widespread use of films for boosting morale, propaganda, recruitment, and training. Broadly speaking, the expectations individuals had when enlisting in the military were profoundly shaped by the films they had watched, even though these expectations were frequently inaccurate. A notable example is the creation of a distinct sub-genre called submarine films. These movies specifically highlighted the role of submarines in warfare and the lives of those who operated them. As a result, these films played a considerable part in boosting navy enlistments, particularly within the submarine service [9]. While mediums such as posters were used to motivate people, films were more effective in propaganda due to their audio-visual nature. Films have the edge of merging storytelling with visuals and audio, making them a compelling propaganda tool that connects with the audience on an emotional and intellectual level. According to researcher David Meerse in an article from Film & History, given the public's awareness of the role of propaganda in stirring wartime emotions, as highlighted by congressional investigations led by Senator Gerald P. Nye and others, movies were anticipated to have a significant impact on public morale and motivation during the war [10].

There was an expectation from studios to discuss with the United States Office of War Information about all scripts. On a case-by-case basis, submission, evaluation, and even bargaining occurred between the bureaucrats and studios. This level of communication was crucial, as studios were required to adhere to a strict set of standards known as production codes. It has also been discussed that these limitations placed on Hollywood studios were not beyond the scope of awareness for the audience [11].

Although most films from the early 1940s were set against the backdrop of the war, those directly addressing topics like the conflict and soldiers significantly boosted voluntary military recruitment. Numerous military training films were also produced by Hollywood. Usually, the expectations of those enlisting during World War II were heavily influenced by the movies they had seen, though these expectations were not always accurate. For instance, there was a notable sub-genre of films centered on submarines, focusing on their role in warfare and the personnel involved. These submarine films contributed to an increase in enlistment in the Navy, especially within the submarine service.

As much as live-action films contributed to the war, animation films were crucial influencers too. An example of this would be *Private Snafu*. The character's name comes from the military acronym 'SNAFU,' which stands for 'Situation Normal, All Fouled Up.' These cartoons were presented to soldiers as an engaging and enjoyable method to convey key soldiering concepts. For instance, one Private Snafu cartoon highlighted the importance of safeguarding information, while another encouraged soldiers to value the contributions of those on the home front. Typically, Private Snafu would exhibit poor behavior and subsequently face consequences or learn his lesson in some way. The goal was for soldiers to absorb these lessons through Snafu's experiences without repeating his mistakes [12].

Soldier morale and sense of camaraderie were boosted by attending screenings of films together. It connected them to their home front and provided a short-term escape from their day-to-day harsh realities. For active-duty soldiers, movie screenings were considered social events and interactive experiences. They not only socialized and became lively with one another but also engaged in a practice known as 'call and response,' where they would shout at the screen and interact with the characters and events, whether with familiar films they had seen multiple times or with new releases [12]. Although Howard Sarty does not explicitly mention this in his letters, it is quite possible that he participated in similar interactions with his fellow soldiers [13].

The influence of cinema in the United States during wartime extended far beyond serving as a mere escape for the general public from the harsh realities of conflict. It also had a profound impact on military personnel. Films played a pivotal role in educating the populace about the intricacies of the US Army, thereby inspiring many to enlist and subsequently increasing the nation's military manpower. Moreover, the camaraderie among soldiers—a critical element for success in warfare—was notably strengthened during their leisure time spent watching movies. This temporary respite from the surrounding chaos and imminent dangers allowed for the fortification of bonds among troops, ultimately contributing to their overall morale and cohesion.

Thus, the multifaceted role of cinema during this period underscores its significance not only as a tool for public morale but also as an influential factor in military efficacy and personnel welfare.

B. Germany

The short interwar period in Germany, spanning approximately from 1919 to 1933 and marking the lifespan of the Weimar Republic, led to the bounteous flourishing of German cinema. Several unique features marked German society then, including significant sexual, artistic, and social freedoms. Moreover, the harrowing aftermath of World War I left the German people physically and psychologically scarred. Along with economic limitations, a distinctive and remarkable cinema came together spanning the silent and early sound periods. While films were uniquely poised to benefit from concurrent artistic modernization and technical advancements; art, music, and theatre also thrived [14].

In Germany, when Nazis first came to power, several writers and directors including F.W. Murnau, Fritz Lang, William Dieterle, Robert Siodmak, Edgar G. Ulmer, Billy Wilder, and cinematographer Karl Freund fled to Hollywood and their initial radical films came to life. The emergence of expressionism can be correlated to the political turmoil during that period. Expressionism's main objective included the representation of reality from a personal viewpoint and evoked emotional ideas in the place of physical facts. Expressionism was marked by distorted perspectives and deeply shadowed characters in contrast to idealistic perspectives and replacing intentionally artificial sets with more realistic ones. It stands out as one of the most distinctive styles in silent cinema, though it can be somewhat elusive to define. Emerging initially in poetry and visual arts at the dawn of the 20th century, expressionism later expanded into theatre, architecture, and cinema after World War I. It offers a subjective view of reality, with roots partly in German Romanticism, and portrays the emotional turmoil of its characters through their distorted, dreamlike settings [15]. In film, expressionism is particularly known for its use of slanted, surreal sets, elevated camera angles, and stark contrasts of light and shadow. While the Italian term *chiaroscuro* captures the dramatic interplay of light and dark, German film critic Lotte Eisner preferred the term *Helldunkel*, which she described as "a kind of twilight of the German soul, reflected in shadowy, mysterious interiors or foggy, ephemeral landscapes." German expressionist cinema thrived in response to the wartime trauma and subsequent economic hardship. Although some films, such as the seminal *The Cabinet of Dr. Caligari* in 1920, epitomize German expressionism, the movement evolved during the Weimar era, blending with other styles like the 'Neue Sachlichkeit' (new objectivity) of realist street films. This fusion influenced classic film noir, leaving its mark on the genre with its sharp angles and dense shadows [16].

Work during the Weimer era was characterized by portrayals of indulgent nightlife as well as unprecedented eroticism and unrestricted sexuality, especially among women.

23

This apparent sense of freedom was undermined by an undercurrent of hopelessness lurking just beneath the surface, poised to overwhelm everyone in its wake.

The intricate and interdependent relationship between war and cinema is vividly illustrated through the example of German cinema. In stark contrast to American cinema, which played an influential role during wartime, German cinema was significantly shaped by the war. The advent of the Great War catalyzed the birth of "German Expressionism," a groundbreaking cinematic movement that continues to exert influence on contemporary filmmaking. This movement's realistic portrayal of characters resonated globally and laid the foundation for inspired genres such as film noir. The widespread acceptance of German Expressionism highlighted its profound impact on international cinema.

Moreover, the chaos and confusion experienced by the public during the war found an ironic yet poignant reflection in the tumultuous characters depicted in films from the Weimar Era. These films captured the essence of the societal upheaval and psychological turmoil wrought by the war, creating a powerful connection between the audience's real-world experiences and their on-screen representations. Consequently, German cinema during this period not only mirrored the war's impact on society but also contributed to a deeper understanding of the human condition in times of conflict.

In conclusion, the case of German cinema underscores the complex interplay between war and cinematic expression. While American cinema actively influenced wartime perceptions and participation, German cinema absorbed and reflected the war's effects, leading to the creation of enduring and influential artistic movements. These dual dynamics highlight the multifaceted role of cinema as both a shaper and a mirror of historical events, offering valuable insights into the cultural and psychological dimensions of war.

C. Great Britain

In Britain, all media forms including newspapers, magazines, radio, newsreels, and cinema were censored and controlled by the Ministry of Information. Cinema and radio were mediums used to inform people of success and ensure that their morale was not relinquished. Cinema was used to promote the war effort by the government and to increase the spirits of people and celebrate victories together. Newsreels were showcased before the feature film was well-crafted to act as an informant to the audience about events that had occurred during the war. Pro-British and pro-war films were produced by the British film industry. The films that were considered most popular and influential in the war topic were *Went the Day Well?*, *The Day Will Dawn* in 1942, and *Tomorrow We Live* in 1943. *Went the Day Well?* depicted an English village overrun by German paratroopers, with the local Home Guard and villagers uniting to repel the invaders [17].

In 1941, the British government established the Army Kinematograph Service to address the increasing demands for training and recreational films within the British Army during World War II. Over the following years, the Army Kinematograph Service grew to become one of the most significant film production units for the British Armed Forces, producing notable works such as House to House

Fighting in 1943 and Fighting in Villages in 1979. Both films serve as instructional tools for military personnel, with House to House Fighting focusing on the procedure for clearing enemy-occupied buildings and Fighting in Villages concentrating on platoon defense tactics.

During the making of House to House Fighting, some of the artillery featured in the film had already become outdated, a fact acknowledged at the film's outset to illustrate the need for continuous updates in military training films. Despite this, Fighting in Villages, created 36 years later, shares certain stylistic elements with its predecessor, inviting a comparative analysis of their respective mise-en-scène.

These training films, designed to prepare soldiers for combat situations, depict the correct procedures with varying levels of detail and educational intent. The voice-over narration, which in House to House Fighting includes a notable sense of humor, guides the viewer through the training process. This film was shot in a deserted British town repurposed as a military film set, with the state of the buildings and their emptiness reflecting the constructed nature of the environment. The interaction between the voice-over and the soldier actors, combined with the strategic use of music, highlights the film's more engaging and somewhat playful tone, despite its serious subject matter. This approach makes the film accessible to a broader audience and reflects the high production standards maintained by experienced film technicians recruited by the Army Kinematograph Service.

Conversely, Fighting in Villages was filmed in the British Army of the Rhine (BAOR) in Germany. It employs a more technical voice-over and intentionally excludes music, save for brief introductory and concluding segments. This choice results in a more subdued style tailored to a professional military audience. Nevertheless, both films feature moments where the voice-over pauses, allowing the cinematic elements of the scenes to draw viewers into the action [18].

The utilization of cinema in Great Britain during wartime was marked by a degree of caution and precision that set it apart from its contemporaries. The British censor board meticulously crafted films to control the dissemination of information to the public, ensuring that the portrayal of events aligned with governmental objectives. This deliberate approach allowed the British government to use cinema as a means of informing the public about the nation's contributions to the war effort, while simultaneously providing a medium for celebrating wartime victories. Such an approach not only served to educate the populace but also to sustain morale during a period of significant national strife. Furthermore, the British government's strategic use of cinema extended to the military through the Army Kinematograph Service, which produced a substantial number of recreational films aimed at educating soldiers on military techniques and attack strategies. These films played a critical role in preparing and informing soldiers, thereby enhancing their effectiveness on the battlefield. The production and dissemination of these films underscore the dual role of cinema as both an educational tool and a means of fostering a unified and informed military force.

The British approach to wartime cinema highlights its role as a carefully managed instrument for influencing public sentiment and supporting the war effort. By structuring cinema in such a deliberate manner, the British government was able to invest the emotions of both the general public and war participants, using film as a powerful medium for shaping perceptions and bolstering morale. This strategic employment of cinema underscores its significance as a tool for managing the emotional and psychological landscape of a nation during wartime, illustrating its multifaceted impact on both society and the military.

VI. CONCLUSION

Elements within the entertainment industry, particularly cinema, have traditionally been perceived as light-hearted content that can be easily dismissed after a brief viewing. However, the evolution of cinema in the 21st century has been profound, marked by the integration of advanced technological tools and a significant increase in viewership. While cinema has often been regarded as a form of art that may not warrant sustained attention beyond a few hours of viewing, its impact on contemporary audiences is relatively diminished compared to its historical influence. This contrasts sharply with the pre-Golden Era, spanning the early 1900s to the 1940s when accessing cinema required considerable effort, such as traveling long distances to watch films in cinema halls. This effort contributed to the perception of films as potent conveyors of powerful messages.

During the World Wars, cinema emerged as a formidable tool for shaping public opinion and disseminating information. Initially used as a form of entertainment before the First World War, cinema evolved into an instrument for molding perspectives and educating the public about wartime conditions. It served not only to inform audiences about the war's progress and the emotional state of soldiers but also acted as a motivational force, encouraging enlistment through patriotic films that instilled a sense of duty and support for the nation. Media portrayals have served as a significant third influence. It did not just ignite a sense of inspiration amongst young men and women to enlist, but also shaped public support for prolonged military conflicts. World War I had a major impact on the development of cinema, shaping it into a crucial tool for both documenting the war and promoting propaganda to rally public support for the conflict. This period transformed the way cinema was regarded as a socially acceptable medium, leading to the emergence of new film genres and influencing global patterns of movie attendance and distribution. The war not only redefined cinema's role in society but also had lasting effects on how films were produced, consumed, and shared all around the world.

Recognizing cinema's significant influence, wartime countries introduced censorship boards to regulate and restrict content, ensuring that materials such as graphic violence, sensitive military information, and other inappropriate content were not accessible to the public. Moreover, films themed around war can play a vital role in bringing important narratives to the forefront and illustrating moments of great significance, which resonate deeply with audiences and leave a lasting impact.

DECLARATION STATEMENT

I must verify the accuracy of the following information as the article's author.

- **Conflicts of Interest/ Competing Interests:** Based on my understanding, this article has no conflicts of interest.
- **Funding Support:** This article has not been funded by any organizations or agencies. This independence ensures that the research is conducted with objectivity and without any external influence.
- **Ethical Approval and Consent to Participate:** The content of this article does not necessitate ethical approval or consent to participate with supporting documentation.
- **Data Access Statement and Material Availability:** The adequate resources of this article are publicly accessible.
- **Authors Contributions:** The authorship of this article is attributed as a sole author.

REFERENCES

1. Eberwein, R. (2017, October 25). War Film - Cinema and Media Studies. *Oxford Bibliographies*. Retrieved July 27, 2024, from https://www.oxfordbibliographies.com/display/document/obo-9780199791286/obo-9780199791286-0065.xml
2. Cook, D. A., & Sklar, R. (2024, July 3). History of film | Summary, Industry, History, Technology, Directors, & Facts. *Britannica*. Retrieved July 25, 2024, from https://www.britannica.com/art/history-of-the-motion-picture/The-silent-years-1910-27
3. Showalter, D. E., & Royde Smith, J. G. (n.d.). World War I. *Britannica Encyclopedia*. Retrieved July 27, 2024, from https://www.britannica.com/event/World-War-I
4. Virilio, P. *Speed And Politics*. (Semiotext(e), 2007). https://anarch.cc/uploads/paul-virilio/speed-and-politics.pdf
5. Klawans, S. (2000, November 19). FILM; How the First World War Changed Movies Forever (Published 2000). *The New York Times*. https://www.nytimes.com/2000/11/19/movies/film-how-the-first-world-war-changed-movies-forever.html
6. Britannica. (2024, June 22). Treaty of Versailles | Definition, Summary, Terms, & Facts. *Britannica*. Retrieved July 22, 2024, from https://www.britannica.com/event/Treaty-of-Versailles-1919
7. Stojanova, C. (2017). The Great War: Cinema, Propaganda, and The Emancipation of Film Language. *Acta Universitatis Sapientiae, Film and Media Studies*, **14(1)**, 131-156. http://dx.doi.org/10.1515/ausfm-2017-0006
8. DeBauche, L. M. (2017, June 29). Film/Cinema (USA). *1914-1918-Online*. Retrieved July 27, 2024, from https://encyclopedia.1914-1918-online.net/article/filmcinema-usa/
9. Sturma, M. (2014). Movies under the Sea: Film, Morale, and US Submarines during World War II. *Journal of Popular Culture*, 47, 1213. https://doi.org/10.1111/jpcu.12207
10. Meerse, D. E. (1976, December). To Reassure A Nation: Hollywood Presents World War II. *Film & History: An Interdisciplinary Journal of Film and Television Studies*, **6(4)**, 79-98. https://muse.jhu.edu/article/402683/pdf
11. Fagelson, W. F. (2001). Fighting Films: The Everyday Tactics of World War II Soldiers. *Cinema Journal*, *40*, 94-112.
12. Dow, C. (2003, October 31). Private Snafu's Hidden War: Historical Survey and Analytical Perspective. *Bright Lights Film Journal*. http://brightlightsfilm.com/private-snafus-hidden-war-historical-survey-and-analytical-perspective-historical-survey-and-analytical-perspective/#.Vm7amPkrLIU
13. Sarty, H. L. (1919-1977). Letter to Yvette from Howard, May 24, 1945. *Concordia Memory Project*. Retrieved July 27, 2024, from https://concordiamemoryproject.concordiacollegearchives.org/items/show/984
14. Harvard Film Archive. (2010). Decadent Shadows. The Cinema of Weimar Germany. *Harvard Film Archive*. Retrieved July 27, 2024, from https://harvardfilmarchive.org/programs/decadent-shadows-the-cinema-of-weimar-germany
15. Mallen, E. (2015, November 3). Expressionism. *1914-1918-Online*. Retrieved July 21, 2024, from https://encyclopedia.1914-1918-online.net/article/expressionism/

25

16. Hutchinson, P., & Barrett, A. (2017, June 8). 10 great German expressionist films. *BFI*. Retrieved July 25, 2024, from https://www.bfi.org.uk/lists/10-great-german-expressionist-films
17. BBC. (n.d.). The role of radio and cinema during the war - Keeping up morale - WJEC - GCSE History Revision - WJEC. *BBC*. Retrieved July 27, 2024, from https://www.bbc.co.uk/bitesize/guides/zwscng8/revision/2
18. Imperial War Museums. (2022, January 20). British Army Training Films | IWM Film. *IWM Film*. Retrieved July 27, 2024, from https://film.iwmcollections.org.uk/news/56
19. Bayraktar, M. Kh., Doroschuk, E. S., & Mantashashvili, M. Z. (2019). Ethnic Documentary Films as a Mirror of National and Cultural Traditions (For Example Republic of Tatarstan). In International Journal of Engineering and Advanced Technology (Vol. 9, Issue 1, pp. 7377–7381). https://doi.org/10.35940/ijeat.a3095.109119
20. Raja, A. G., & B, Indu. (2019). Sound and Fury on the Move: A Critical Exploration of the Self and Metamorphosis in Road Movies. In International Journal of Innovative Technology and Exploring Engineering (Vol. 8, Issue 11, pp. 2812–2814). https://doi.org/10.35940/ijitee.k2284.0981119
21. Tetep, Asep Suparman, Students' Digital Media Literacy: Effects on Social Character. (2019). In International Journal of Recent Technology and Engineering (Vol. 8, Issue 2S9, pp. 394–399). https://doi.org/10.35940/ijrte.b1091.0982s919
22. P M, R. (2022). Haritha Cinema: Exploring Themes of Nature and Ecology in Malayalam Cinema. In Indian Journal of Mass Communication and Journalism (Vol. 2, Issue 2, pp. 13–15). https://doi.org/10.54105/ijmcj.b1024.122222
23. Abdalaziz, Dr. M. M. O. (2024). The Specialized Institutional Media and its Functional Role in Shaping the Mental Image of the Institutional Audience. In International Journal of Management and Humanities (Vol. 10, Issue 8, pp. 9–16). https://doi.org/10.35940/ijmh.h1698.10080424

AUTHOR PROFILE

Dharun Manikandan Srinivasan, a visual communications graduate, is deeply passionate about media and communications. He has written his first research article, aiming to explore how media's influence on society has evolved over time and is currently shaping our world. His interest in this subject is fueled by a desire to understand and highlight these changes. With multiple internships in content creation and social media management at advertising agencies and non-profits, Dharun has gained valuable media-related experience. He is committed to pursuing a career in the media field, where he hopes to make a meaningful impact through his work.

Retrieval Number:100.1/ijmcj.E108503050924
DOI:10.54105/ijmcj.E1085.04010924
Journal Website: www.ijmcj.latticescipub.com

26

Published By:
Lattice Science Publication (LSP)
© Copyright: All rights reserved.